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eye, and (3) arrest the eye. In the third rating he placed the bright colors used on modern poster art.

The speaker began by holding up as a fallacy the old notion that red, yellow and blue comprised the primary colors, and by means of a revolving wheel showed that red, yellow and blue did not merge into a neutral gray, as they should if they were real primaries. He then demonstrated that neutral gray could be produced by the true primaries: Yellow, red, purple, blue and green. While it is economical to use the three-color primary theory for printing, color effects more true and pleasing would result with five printings of the real primaries.

Color complements should balance in strength, as on a Persian rug. Unbalanced color is startling, as on some of the modern poster work. It is not necessary to maintain a perfect balance at all times, but the user of color should start from the balance point and determine what degree of unbalance the color will bear. It was noted that colors on a white background do not seem to have the brilliancy that is present when colors are on a black background.

Professor Munsell interested his audience in the practical application of his method of color notation by telling how he had made a record of the colors in a European sunset and how an American artist using the Munsell method had sent instructions across the continent to his printer as to the colors to be used in printing a poster. The speaker was frequently applauded and heartily so at the close of his address.

Under the auspices of the American Institute of Graphic Arts, there was held at the National Arts Club, November 3d to 10th, an exhibition of contemporaneous wood engravings which included specimens of the work of Timothy Cole, William Baxter Closson, Arthur W. Dow, Stephen G. Putnam, Rudolph Ruzka, William G. Watt, Henry Wolf and others. The exhibit was opened by a dinner of the Institute, on the evening of November 3d.

awake organization. In July the Club visited by special invitation "Laurelton Hall," the home of Louis C. Tiffany, Oyster Bay, L. I. In August they visited the home and studio of William de Leftwich Dodge, the well-known mural painter. In September a pilgrimage was made to the Cheney Silk Mills at South Manchester, Conn. And on Saturday afternoon, September 25th, the members enjoyed a lecture promenade on "Tapestries" at the Metropolitan Museum of Art given by George Leland Hunter.

The program for the winter includes similar visits to private houses, exhibitions and galleries with talks on various subjects by specialists on the several subjects. Mr. Henry W. Kent, Secretary of the Metropolitan Museum, will be one of these lecturers. He is to speak on the subject of "The Art of Display as Related to Museums." Sir Charles Allom is to give an illustrated lecture on "American Arts Neglected by Americans," which promises to be most engaging.

RUG MAKING IN INDIA TODAY

The following brief account of rug making in India was given in a recent issue of *The Upholsterer*, one of the best of our current trade journals. "The India carpet industry is today in the safe hands of a few firms who practically control it. During the year 1913-14 India sold to Great Britain carpets and rugs to the value of \$582,233; to the United States, the imports reached the value of \$66,000. Possibly many of the carpets exported to the United Kingdom were eventually reshipped to America because today we are beginning to again appreciate the importance of India, especially in the carpets that are made at Kashmir, where the yarns are obtained from the goats and are smooth and lustrous as silk. This fine quality of wool is known as pashn. In some localities of India the knots run twenty to the inch.

The center of the industry, which specializes on American trade is Amritsar. The industry here owed its origin to the initiative of the jails of the Punjab, which first brought Indian carpets to the notice of the outside world at the London International Exposition in 1851. Carpet making as a jail industry is largely practiced in

THE ART IN TRADES CLUB

The Art in Trades Club of New York, which is a chapter of the American Federation of Arts, is certainly a wide-